

CANADIANA

FEB 20 1990



GRADE 12 DIPLOMA EXAMINATION

English 33

Part A: Written Response

January 1990

Alberta
EDUCATION

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**GRADE 12 DIPLOMA EXAMINATION
ENGLISH 33**

Part A: Written Response

GENERAL INSTRUCTIONS

This examination consists of **THREE** sections. Read the **WHOLE** examination before you begin to write. Complete **ALL** sections.

Total time: 2½ hours

Budget your time carefully.

The three sections of the test are as follows:

Page Number

Section I:	Personal Response to Literature Suggested time: 75 minutes Value: 50% of this examination	2
Section II:	Functional Writing Suggested time: 45 minutes Value: 30% of this examination	13
Section III:	Response to Visual Communication Suggested time: 30 minutes Value: 20% of this examination	22

You may use a nonelectronic English language dictionary and a thesaurus, but no other reference materials.

Space is provided for Planning and Drafting and for Revised Work.

Please write your revised work in blue or black ink.

**DO NOT WRITE YOUR NAME ANYWHERE
IN THE TEST BOOKLET.**

JANUARY 1990

SECTION I: PERSONAL RESPONSE TO LITERATURE

Read the excerpt from *Lake Wobegon Days* and complete the assignment that follows.

from LAKE WOBEGON DAYS

On this cold night, the skating rink was a carnival. The music I could hear when I left my house, and now I saw the long V of colored lights hung out across the rink from the warming house. Its windows blazed white. Pairs of skaters flowed counterclockwise in a great loop to "The Blue Skirt Waltz," and little kids buzzed around the big slow wheel as it turned. I looked for the girl I loved, who I had met the night before.

She was older, eighteen or nineteen, and had worn bright lipstick and sat down beside me in the warming house and slowly unlaced her leather boots and took them off and then her socks. My face turned red. In the Age of Imagination, before the Age of Full Disclosure, the removal of any article of clothing was inspirational. She was a cousin of the Ingqvists, up from Minneapolis for Christmas break, and had a way about her that set her apart. Her hair, for example, was jet-black and cut short as a man's. She wore a short skirt and tights, but unlike other girls whose tights were lumpy from long johns, hers were tight. She leaned against me and said, "Got a cigarette?" No girl asked me that before, because I didn't smoke, but for her sake, I said, "Yeah," thinking I *might* have one — it certainly was worth a look, and who would say no at a time like that? — then said, "Oh, I just remembered. I forgot mine at home." She said, "Oh, well. I think I got two in my purse." She offered one to me. I didn't smoke, but then I was young, I'd been held back, it was time to get started on these things, so I said, "Thanks." She gave me the book of matches. As I lit one and held it toward her mouth, she held my hand to steady it. We took deep drags and blew out big clouds of smoke, then she leaned back and inhaled again, and I leaned forward and put my head between my knees. Not sick exactly, I was simply appreciating it more than most people do. I was sixteen, I experienced everything deeply.

This night she was there again, sitting on the bench against the wall, with my friend Jim who was not smoking but who was inhaling her smoke as deeply as he could. "Dorene's from Minneapolis," he told me. I ignored him. "I got to show you something," I told her. "Whenever you're done here."

As we walked up the hill toward Main Street, I wasn't so sure what I could show her in Lake Wobegon that would be interesting, so I made up a story about a woman named Lydia Farrell who had lived here in love with the memory of a boy who had drowned. I picked out Florian Krebsbach's house as the home where Lydia spent fifty years in solitude, cherishing the few brief moments she spent with young Eddie before his boat overturned in a sudden storm. The moral was that we must seize our few bright moments and live deeply. It surprised me, how easily I did this and kept her interested. We walked up to the Ingqvists, both enjoying Lydia's sweet sad life, and then she asked me if I skied. I said, "Sure." I never had, but how would I know I couldn't unless I tried? So the next afternoon, I was squeezed next to her in the back seat of the Ingqvists' Lincoln, Chip driving, eight of us in the car, going goodness knows where.

Unbelievable to me, being in the same car with Ingqvists and that whole Ingqvist crowd, sharp dressers in those Norwegian ski sweaters you couldn't find in town and who never had asked me before so much as to come in their house. But Dorene, who was even finer than they, had seen something in me. She was from Minneapolis but had spotted some personal quality of mine that other people had never seen, and I was determined not to let her down. I imagined her turning to me with a smoky Minneapolis look and saying,

Continued

"Kiss me," and so had practiced kissing, using my thumb and forefinger as practice lips. I had also gone to the library and skimmed through a book about skiing. I felt prepared to do either one.

A long drive during which they all talked about college and how much harder it was than high school. "You have to study six or seven hours a day," Chip said. I said I didn't think it was so hard. They laughed: "What do you know?" I said I'd read a lot of college books. "Like *what*?" A lot of different things, I said. Dorene held my hand. She said, "It isn't hard for everybody. Some people have a harder time in high school, then they do real good in college."

I was grateful for that, but by the time we got to where we were going, I was much less confident about everything. It was dark. A plywood Swiss chalet sat between two spruce at the end of the parking lot, and beyond it strings of lights ascended a hill much steeper than what seemed possible in Minnesota. (Maybe we were in Wisconsin.) They got their skis off the car carrier. I was going to say, "That's all right, you go ahead, I feel like I'm coming down with something. I'll just wait in the building. I'll be okay. You go ahead" — and then she put a pair of skis and ski poles in my hands and said, "Let's go," so I went.

I put on the skis, which she refastened so they wouldn't fall off, and showed me where to stand, next to her, holding hands, and the big wheel groaned in the wheel house and the bench came up behind and scooped us up and we rose into the dark. "I can't ski," I said; she said, "I know." We kissed. We slid off at the top and I staggered after her to the edge of the precipice where Chip Ingqvist stood, adjusting his binding. He grinned at me and flung himself off. She told me to relax, stay loose, bend my knees, and if I lost my balance to just sit down — and she jumped over the edge and I did too, and followed her down in a series of short rides. Skiing, sitting down, skiing. I lost momentum in the sittings so at the bottom where other skiers flashed across the flats to the chalet and plowed to a stop, I had to walk. She was gone when I got there. I sat in the chalet for an hour with some people from Minneapolis who hoped they could make it to Colorado in February, then she appeared, limping. She twisted her ankle while getting off the lift and had made the long trip down in pain. I examined it as if ankles were my speciality, a top ankle man called in from Minneapolis. "Can you walk on it?" I asked. She said, "I don't want to sit in here with all these people feeling sorry for me," so we went to the car, her arm around my neck, mine around her waist.

Garrison Keillor

SECTION I: PERSONAL RESPONSE TO LITERATURE (Suggested time: 75 minutes)

THE ASSIGNMENT

The narrator in the excerpt from *Lake Wobegon Days* chooses to risk humiliation and danger in order to achieve his purpose of impressing the girl he admires.

WHAT IS YOUR OPINION OF THE NARRATOR'S ATTITUDE TOWARD TAKING RISKS?

In your writing you should

- consider the narrator's behavior and motives
- use your own observations and/or experiences to support your opinion

You may also refer to other literature you have studied.

Present your ideas in **PROSE**.

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 6, 8, and 10.

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on pages 7, 9, and 11.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 8 and 10.

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for Revised Work on pages 9 and 11.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 10.

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on page 11.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

GO ON TO SECTION II

SECTION II: FUNCTIONAL WRITING (Suggested time: 45 minutes)

Read the situation described below and complete the assignment that follows.

THE SITUATION

You are a volunteer at the Nalwen Activities Centre. The Centre is under pressure to expand its programs, especially activities for pre-schoolers and for adults wanting evening courses in creative and industrial arts. However, there is limited space at the Centre and additional programs cannot be accommodated.

You are aware that the Nalwen school board has built a new elementary school. Consequently, Nalwen's old elementary school is vacant. The school board has asked the townspeople to submit suggestions for the future use of the old school. Despite its age, the building is in good condition.

THE ASSIGNMENT

ON BEHALF OF THE NALWEN ACTIVITIES CENTRE, WRITE A LETTER TO CONVINCE THE SCHOOL BOARD THAT THE OLD SCHOOL SHOULD BE MADE AVAILABLE FOR USE BY THE NALWEN ACTIVITIES CENTRE.

In your letter BE SURE to

- indicate the purpose of your letter
- explain why the old school would be a suitable building for programs offered by the Nalwen Activities Centre
- be convincing by using appropriate arguments and examples
- use an appropriate tone

**NOTE: Letter format has been provided beginning on page 15.
Sign your letter PAT JONES.**

Continued

Section II: Functional Writing

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 16 and 18.

Section II: Functional Writing

REVISED WORK

Nalwen Activities Centre
P.O. Box 210
Nalwen, Alberta
T5J 2R8

January 10, 1990

Mr. A.J. Coyne
Secretary-Treasurer, Nalwen School Board
P.O. Box 225
Nalwen, Alberta
T5J 2T4

Dear _____ :

[illegible]

There is additional space for Revised Work on pages 17 and 19.

Section II: Functional Writing

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 18.

Section II: Functional Writing

REVISED WORK

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There is additional space for Revised Work on page 19.

Section II: Functional Writing

PLANNING AND DRAFTING

Section II: Functional Writing

REVISED WORK

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

GO ON TO SECTION III

SECTION III: RESPONSE TO VISUAL COMMUNICATION



Continued

SECTION III: RESPONSE TO VISUAL COMMUNICATION (Suggested time: 30 minutes)

Examine the photograph on page 22 and complete the assignment below.

THE ASSIGNMENT

What idea(s) does the photographer communicate with this photograph? Explain how the details in the photograph and the photographer's techniques reinforce the idea(s).

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 24 and 26.

Section III: Response to Visual Communication

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 26.

Section III: Response to Visual Communication

REVISED WORK

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There is additional space for Revised Work on page 27.

Section III: Response to Visual Communication

PLANNING AND DRAFTING

Section III: Response to Visual Communication

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

CREDITS

Garrison Keillor. From *Lake Wobegon Days* (New York: Viking Penguin). Reprinted by permission of the author.

Ken Heyman. Photograph from *The World's Family* (New York: Putnam Publishing Group).

M1	
M2	
M3	

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SEX:

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(Postal Code)

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ENGLISH 33: PART A